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Supplement to  
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### Papers Presented by Indian Delegates

20-1: Chander, Romesh

*TV treatment of folk forms in family planning communication.* Presented at Inter-Regional Seminar-Cum-Workshop on the Integrated Use of Folk Media and Mass Media in Family Planning Communication Programmes, New Delhi, UNESCO, 7-16 October 1974, 13 p.

An account is given of the present status of television in India including the recent introduction of the Satellite Instructional Television Experiment (SITE). The author maintains that the justification for television in any developing country is the support that it can provide for developmental efforts. In order to achieve a sustained and significant drop in the birth rate, radio and television programs are considered an essential and integral part of the campaigns for social and economic development. Motivation must be built through services such as education, health, improved methods of agriculture, and structural changes in social systems. Examples of innovative adaptations of folk drama to contemporary issues are given as guides for the "director-communicator." In addition, the conclusions are presented of a study to test the perception and comprehension

of rural audiences newly exposed to television.

20-2: Chiranjit

*Radio treatment of folk forms.* Presented at Inter-Regional Seminar-Cum-Workshop on the Integrated Use of Folk Media and Mass Media in Family Planning Communication Programmes, New Delhi, UNESCO, 7-16 October 1974, 9 p.

A brief account is given of All India Radio's (AIR) broadcasting system which is the country's most powerful channel of mass communication, capable of reaching more than 80% of the population. The station's family planning programs, which range from symposia and plays to spots and jingles,

### About This Supplement

This Supplement to the special edition of *IEC Newsletter* No. 20 contains annotations of all the papers emanating from the Inter-Regional Seminar-Cum-Workshop on the Integrated Use of Folk Media and Mass Media in Family Planning Communication Programmes. Sponsored by UNESCO and held in New Delhi in October 1974, the Seminar brought together communicators from South-East Asia, Africa, Latin America, and Arab States. Sixteen conference papers present the Indian experience with integrating folk media and mass media, particularly in the area of performing arts. Seven different forms of folk media are documented in background papers. Four papers by foreign delegates discuss the role of folk media in family planning communication in other countries. A final section of this Supplement contains annotations of miscellaneous documents, such as general background papers, introductory and concluding remarks, proceedings, and recommendations.



are briefly cited. Since the inception of AIR 38 years ago, folk media have been integrated into its rural broadcasting in the form of a daily program which is narrated by conventional characters who convey the typical life and folklore of the rural area of a particular station. This method of presentation has created credibility between rural audiences and AIR. The adaptation of folk drama to radio broadcasting is discussed with emphasis on the rural advantage of radio. For greater effectiveness, suggestions are made to writers and producers who choose to use folk forms for family planning communication.

20-3: Jain, N. C.

*Characteristics of folk drama basically dependent on spoken word.* Presented at Inter-Regional Seminar-Cum-Workshop on the Integrated Use of Folk Media and Mass Media in Family Planning Communication Programmes, New Delhi, UNESCO, 7-16 October 1974, 9 p.

A blend of music, song, poetry, mime, gesture, and dialogue all characterize traditional drama, and no form of it is basically dependent on the spoken word. However, the author surveys those forms that make relatively greater use of prose dialogue. The author discusses the most salient features common to all major forms. Traditional drama is seen as a re-living of a common cherished experience of the community; it is not simply a form of communication, but an act of re-creating and sharing a common world of emotions, values, ideals, and dreams. In traditional theatre, the concern for contemporary life is usually expressed in humor and improvisations by the jester or his counterpart or the narrator-commentator-manager. It is noted that no theatrical form in India is without music and that the overwhelming importance of music causes it to be essential to these forms for communication purposes. Because the traditional dramatic forms are full-fledged art forms deeply rooted in the cultural mores of the country, as well as highly structured, new instruments and tools of expression will have to be created in order to present ideas and experiences of today's life. In addition, the folk artist himself must believe in these new ideas before he can express them with any degree of credibility.

20-4: Khanna, Harish

*The inter-action between folk media and mass media and the absorption of the contemporary message.* Presented at Inter-Regional Seminar-Cum-Workshop on the Integrated Use of Folk Media and Mass Media in Family Planning Communication Programmes, New Delhi, UNESCO, 7-16 October 1974, 11 p.

The recent emphasis on the use of traditional media is seen as an indication of the people's discontent with mass culture, a product of mass-produced media output. The author discusses folk forms as vehicles of contemporary mes-

sages which are transmitted through modern media—with a view to reaching comparatively larger cross-sections of the Indian audience. Examples drawn from television, radio, and film demonstrate how mass media techniques can amplify, augment, and intensify the effects usually created by traditional media. It is stated that interaction between folk media and modern mass media would enrich both forms. It would give to a "mass media weary people" a new medium which could utilize both the dynamic potential of the human personality and the potentiality of the image of the media.

20-5: Kothari, Komal

*Identification of folk forms utilizing song and music for family planning communication.* Presented at Inter-Regional Seminar-Cum-Workshop on the Integrated Use of Folk Media and Mass Media in Family Planning Communication Programmes, New Delhi, UNESCO, 7-16 October 1974, 6 p.

The author observes that most folk material, as available, may not be directly suitable for conveyance of any message other than its traditional one. The social and cultural characteristics of a group of traditional folk singers from the region, Rajasthan, are analyzed. This caste of singers is known as *Langas*. A discussion of the structure of their musical tradition suggests that most folk songs may not be appropriate for family planning messages, but that the form of some songs may be effectively borrowed for this purpose. The song form, Bharat, familiar to the agricultural society of Rajasthan, and children's songs of the area, are identified as forms whose texts are built on contemporary experience and thus lend themselves to message adaptation.

20-6: Krishnaswamy, M. V.

*Film treatment of folk forms.* Presented at Inter-Regional Seminar-Cum-Workshop on the Integrated Use of Folk Media and Mass Media in Family Planning Communication Programmes, New Delhi, UNESCO, 7-16 October 1974, 7 p.

The author states that the word "communicator" should be taken in its broadest sense to include the whole team involved in a development program: policy makers, politicians, administrators, civil servants, technical experts, artists, and finally the field workers. These people must form a "linked chain"—any weak link anywhere in the chain is bound to affect the quality and efficiency of the total job. All media are instruments for making communication effective, interesting, and perhaps quicker than in normal circumstances. All media must be assigned functions suited to their capacity. With the growth of variety and power of new media and means, it is imperative that the person who employs them should increase his own capacity and skill. In conclusion, the author lists 3 types of criteria regarding the production and use of films for de-

velopment: 1) sociological, 2) psychological, and 3) pedagogical.

20-7: Mane, Vasant V.

*Identification of flexible folk drama in family planning communication.* Presented at Inter-Regional Seminar-Cum-Workshop on the Integrated Use of Folk Media and Mass Media in Family Planning Communication Programmes, New Delhi, UNESCO, 7-16 October 1974, 6 p.

This discussion of the use of folk media for family planning communication stresses the importance of selecting suitable form and corresponding message. The author argues that there is no conflict between art and the promotion of ideas; there is only a problem that, when used, folk forms must retain their integrity. Communication strategy has changed from a focus on family planning to a focus on the socio-economic and cultural factors concerning the total welfare of the family. These factors are viewed as more compatible with the various components of the folk forms. Folk dramas are identified as highly flexible forms since most have components capable of reflecting contemporary situations. Minor dramatic elements in folk life, such as the traditional games played at times of marriage, birth, naming ceremonies, etc., also have potential for communicating family planning messages.

20-8: Naaraayan, Birendra

*Puppet as medium of communication for family planning.* Presented at Inter-Regional Seminar-Cum-Workshop on the Integrated Use of Folk Media and Mass Media in Family Planning Communication Programmes, New Delhi, UNESCO, 7-16 October 1974, 11 p.

The charm of puppets is that they represent men and animals with child-like simplicity, with pleasing and entertaining effects for audiences of all ages. The limitations of puppets, such as manipulation and size, are discussed in terms of their effectiveness as communicators. The crucial limitation is considered to be the educational standard of folk performers in general and puppeteers in particular. In order to utilize puppets for family planning communication, the author suggests experiments in script writing and also offers suggestions for staging and scripting. It is suggested that a workshop be held for puppeteers to expose them to new ideas and to teach reading and writing.

20-9: Nijhawan, P. K.

*Role of folk media in mass education for family planning communications.* Presented at Inter-Regional Seminar-Cum-Workshop on the Integrated Use of Folk Media and Mass Media in Family Planning Communication Programmes, New Delhi, UNESCO, 7-16 October 1974, 12 p.

The author enumerates the important cultural, social, and economic factors that inhibit the acceptance of family planning in India. The integration of family planning into the country's development process is viewed as an ef-



fort to promote new value premises affecting education, health, marriage, sex, etc. Education through media is aimed at producing a qualitative change in cultural attitudes so that felt-needs are created for the acceptance of new ideas and techniques. Folk media, as distinct from classical art forms and mass media, have particular capacities for effecting social change. In discussing the role of folk media in the country's development program, the author stresses the importance of its abilities to be culturally responsive and revitalizing.

20-10: Parmar, Shyam

*Folk forms depending on story-telling.* Presented at Inter-Regional Seminar-Cum-Workshop on the Integrated Use of Folk Media and Mass Media in Family Planning Communication Programmes, New Delhi, UNESCO, 7-16 October 1974, 8 p.

The traditional stories of India offer a vast scope of themes and styles to a local story-teller. Story-telling in India may be broadly divided into 5 categories: folklore tales, Harikatha, ballad singing, Pad (painted scroll) recital, Kavadi (story-box). The author identifies the characteristics of each type and suggests ways in which the family planning message can be adapted to the story form. It is noted that mass media have not usurped the role of the story-teller in society; rather it has made him more aware of changing times. The story-teller is seen as a liaison between literate elites and non-literates.

20-11: Parmar, Shyam

*Indian puppet as communicator.* Presented at Inter-Regional Seminar-Cum-Workshop on the Integrated Use of Folk Media and Mass Media in Family Planning Communication Programmes, New Delhi, UNESCO, 7-16 October 1974, 6 p. Paper prepared on behalf of The Indian Institute of Mass Communication of New Delhi.

The author examines the profession of puppeteers: their socio-economic status, their literacy level, and their ability to grasp new themes. It is observed that registered puppet troupes belong predominantly to the traditional puppet families of Rajasthan. Because of a high rate of illiteracy and a lack of patronage, the Rajasthan puppeteers have resisted change in both repertory and method. However, the "Bag" theatre, a simplified form of puppet theatre which involves either 1 man or a husband-wife team, is seen as an alternative type of puppetry capable of persuasive communication for rural India. The results of a 1973 pilot study to test the effectiveness of puppetry versus film presentation are briefly discussed.

20-12: Pillai, Omchery N.N.

*Criteria for selection of folk forms for family planning communication.* Presented at Inter-Regional Seminar-Cum-Workshop on the Integrated Use of Folk Media and Mass Media in Family Planning Communication Programmes,

New Delhi, UNESCO, 7-16 October 1974, 13 p.

Three important considerations in the selection of folk forms for family planning communication are identified: 1) the nature and role of persuasive communication in family planning; 2) the role of media in family planning communication; and 3) the specific role of folk media in family planning communication. Research studies of family planning attitudes show that the problem in India is one of motivation. Thus the challenge to the communicator is to devise messages that will arouse felt-needs, create a sense of strong practical benefit, and stimulate cooperation. A survey of family planning communication shows that 70% of family planning messages originate from government sources, but because of scanty resources, the communication of these messages through the mass media has little impact on vast sections of rural population. The author argues that in the adoption stage it is mainly interpersonal communication that aids decision making. Eight built-in advantages which distinguish folk media as an effective channel for persuasive communication are identified: 1) cultural relevance, 2) use of indigenous language, 3) acceptability, 4) entertainment, 5) 2-way communication, 6) legitimization, 7) capability of message repetition, and 8) flexibility.

20-13: Ranganath, H. K.

*Adaptability of Indian folk forms to contemporary themes.* Presented at Inter-Regional Seminar-Cum-Workshop on the Integrated Use of Folk Media and Mass Media in Family Planning Communication Programmes, New Delhi, UNESCO, 7-16 October 1974, 6 p.

The author identifies flexible forms or flexible elements in folk forms that allow for their adaptation to contemporary themes. The narrative ballad, which has proven capable of carrying the personal theme of family planning, is valued as a natural channel of communication for rural India. However, it has been observed that the folk songs known as Yellama were unsuccessful in communicating family planning, because of the songs' ritualistic base—which does not readily lend itself to messages of current importance. On the other hand, some ritualistic folk forms have been successfully used such as the Yakshagana or puppet and the informal drama forms based on music, dance, and improvised prose. The informal and impromptu dialogue in song and spoken word between two opposing parties is also cited as a flexible form. Major considerations in the decision to adapt folk forms to modern themes are discussed.

20-14: Sharma, Narendra

*Creative dance form for mass communication.* Presented at Inter-Regional Seminar-Cum-Workshop on the Integrated Use of Folk Media and Mass Media in Family Planning Commu-

nication Programmes, New Delhi, UNESCO, 7-16 October 1974, 3 p.

The author proposes that a message conveyed through an art medium is more readily accepted and understood by the people than a discourse or a speech. Because of the growing sophistication of communication through mass media, it becomes necessary to use forms that are easily understood by the uneducated. Creative dance is seen as the most effective of the dance forms for the purposes of popular communication. A dance composed by the author illustrates how contemporary themes can be adapted to creative dance. The dance is entitled "Restless Hands," and its theme is the problem of unemployment which results from over-population.

20-15: Tanvir, Habib

*Criteria for the extension of folk media through mass media for family planning communication.* Presented at Inter-Regional Seminar-Cum-Workshop on the Integrated Use of Folk Media and Mass Media in Family Planning Communication Programmes, New Delhi, UNESCO, 7-16 October 1974, 8 p.

The author states that the problem of poverty in the African, Latin American, and Asian countries cannot be solved by emphasizing family planning at the expense of programs for national development. Aspects of some positions held by some countries at the 1974 World Population Conference at Bucharest are reviewed. The Satellite Instructional Television Experiment (SITE), which is entirely rural-based and rural-oriented, is designed to preserve the country's cultural traditions that are being continuously eroded by urban control of the media. The goals of SITE are: 1) total involvement on the part of rural people and 2) their eventual self-reliance in the production of television programs. The effectiveness of artistic forms as a means to stimulate rural people's interest in family planning is emphasized. The author stresses 2 points: family planning cannot be isolated from socio-economic development—nor can the folk arts be isolated from disease, poverty, and hunger.

20-16: Vatsyayan, Kapila

*The traditions of the performing arts.* Presented at Inter-Regional Seminar-Cum-Workshop on the Integrated Use of Folk Media and Mass Media in Family Planning Communication Programmes, New Delhi, UNESCO, 7-16 October 1974, 19 p.

The author identifies the underlying principles of "commonality" of cultural traditions of India. A narration is given of the tribal belt and the societal levels in India, together with the movement, music, or spoken word characteristic of each area. The arts developed in a framework of a local or regional distinctiveness which cuts across socio-economic stratification. There are 2 broad patterns of communication of these art forms: 1) a vertical movement of forms of a particular region at differ-



ent levels, and 2) horizontal movements among regions. One principle common to both the rural and the urban levels is the use of the human form as an impersonal vehicle of communication. The author concludes that the metaphysical principles of eternity and flux are incorporated into the performing arts at their most popular and common levels. Thus the Indian performing arts can be the vehicle of any contemporary concern—if "contemporaneity" is contained within a metaphysical framework.

## Background Papers on Various Indian Folk Forms

20-17: Deva, B. C.

*Harikatha or Katha Kalakshepam*. Prepared for Inter-Regional Seminar-Cum-Workshop on the Integrated Use of Folk Media and Mass Media in Family Planning Communication Programmes, New Delhi, UNESCO, 7-16 October 1974, 11 p. (Background paper no. 7)

Harikatha is a one-man show: a discourse with story and song. The 2 basic motives and contents of Harikatha are: the necessity for devotion, and the necessity for a simple method of communicating religious experience and the social implications thereof. The narrative subject is traditionally a parable illustrating the paths to "God Realization" and the obstacles along the way. The author points out that since Harikatha comments on ways of living and self-improvement, it is adaptable to contemporary themes to a degree. The first act opens with songs of praise and songs containing the theme of the discourse; the second contains a parable related in prose, poetry, song, and dance. The author argues that the present world situation is in need of the spiritual guidance which Harikatha offers. There are, however, many age-old social problems, including overpopulation, and early marriages, that can be communicated by the bhagavator or performer.

20-18: Halder, Parmananda

*Kavi Gan of Bengal*. Prepared for Inter-Regional Seminar-Cum-Workshop on the Integrated Use of Folk Media and Mass Media in Family Planning Communication Programmes, New Delhi, UNESCO, 7-16 October 1974, 12 p. (Background paper no. 8)

Kavi Gan, or the poet's song, is a typical folk form of the Bengali region that originated before the written literature of Bengal. The characteristic feature of the Kavi song is an impromptu dialogue between 2 groups of poets each led by a Kavi Sarkar (lead singer). The historical development of the folk form is discussed, and its relation to the social life of the common people is emphasized. The trends of the modern Kavi song are divided into 8 classifications according to topics and musical techniques. The Kavi song proposes solutions to problems such as famine,

flood, the partition of Bengal, and birth control in its debate between 2 opposing teams.

20-19: Pani, Jiwan

*Puppetry in India*. Prepared for Inter-Regional Seminar-Cum-Workshop on the Integrated Use of Folk Media and Mass Media in Family Planning Communication Programmes, New Delhi, UNESCO, 7-16 October 1974, 11 p. (Background paper no. 4)

The historical development of puppetry in India is discussed with emphasis on its relationship to live drama. The four most important types of puppets (the glove puppet, the rod puppet, marionettes, and shadow puppets) are described in terms of their construction, costume, and production. The author cites the West's recent introduction of puppets into education, therapeutic rehabilitation, propaganda, advertising, cinema, and television as an example of the possibilities for use of puppets in India. The appendix notes the work of the Sangit Natak Akademi (National Academy of Music and Drama) in documenting forms of puppetry in India.

20-20: Pardhy, M. K.

*Tamasha: the folk theatre of Maharashtra*. Prepared for Inter-Regional Seminar-Cum-Workshop on the Integrated Use of Folk Media and Mass Media in Family Planning Communication Programmes, New Delhi, UNESCO, 7-16 October 1974, 11 p. (Background paper no. 2)

The author discusses the historical development of the popular folk entertainment form called Tamasha—from its obscure origins in the Maratha Kingdom 400 years ago to its revitalization after national independence. Tamasha is a harmonious blend of music, dance, and drama. The form is characterized by its use of 4 instruments and 3 central characters who are chief dancer, the Songadya or clown, and the Dholki musician. The general pattern followed in a Tamasha performance is outlined. The narrative verse which links together the prose dialogues in the Wag (drama) is viewed as the element most adaptable to modern themes. Although in the past 100 years Tamasha has declined in quality and appeal, during the past decade its techniques have been adapted for sophisticated theatre. Its potential for development and family planning communication is now being explored by the government.

20-21: Patanjali, V.

*Burra-katha: the popular ballad of Andhra Pradesh*. Prepared for Inter-Regional Seminar-Cum-Workshop on the Integrated Use of Folk Media and Mass Media in Family Planning Communication Programmes, New Delhi, UNESCO, 7-16 October 1974, 8 p. (Background paper no. 3)

Burra-katha, or ballad singing, is described as a form of self-expression for attaining social adjustment and human freedom. The ballad singers of Andhra Pradesh are chroniclers of people's ac-

tivities, customs, and social practices, as well as "recorders" of hopes for the future. The characteristics of a Burra-katha composition are discussed, and the roles of the 3 artists are explained. The Burra-katha was a forgotten art until the Socialists discovered it 4 decades ago. After independence, the government selected the form in order to convey to the rural areas messages of self-reliance, cooperative effort, rural development, family planning, and national savings. The author observes that the rural elite, who understand the form and the message to be communicated, must be involved in the administration's use of Burra-katha.

20-22: Rao, S. Balu

*Yakshagana*. Prepared for Inter-Regional Seminar-Cum-Workshop on the Integrated Use of Folk Media and Mass Media in Family Planning Communication Programmes, New Delhi, UNESCO, 7-16 October 1974, 9 p. (Background paper no. 6)

Yakshagana is a kind of dance drama which originated some 8 centuries ago as a religious art form. The play expounds the moral that good prevails over evil; and in almost every episode of Yakshagana some battle is enacted. Its main characters are superhuman: gods, demi-gods, and demons. The dramatic structure of Yakshagana is described, as well as stage setting, costumes, and make-up. The author suggests that Yakshagana cannot basically convey contemporary themes and morals, because it presents an unearthly story based on fantasy. However, the clown is one character who could convey family planning messages because of the flexibility of his role.

20-23: Vidyarthi, Govind

*Khayal of Rajasthan*. Prepared for Inter-Regional Seminar-Cum-Workshop on the Integrated Use of Folk Media and Mass Media in Family Planning Communication Programmes, New Delhi, UNESCO, 7-16 October 1974, 7 p. (Background paper no. 5)

The author discusses the tradition, presentation, and 2 main styles of Khayal, a folk theatre form from the region of Rajasthan. Because the drama is operatic in nature and highlights intricate dance movements, it is usually performed by highly professional groups. The comic interlude, which has become an essential part of Khayal, has potential for persuasive communication. The survival of this centuries' old form is attributed to the fact that it has a powerful mass appeal.

## Papers Presented by Delegates from Other Countries

20-24: Ahmed, Hossain Bani

*Use of folk media in family planning communication in Iran: present status and proposals*. Prepared by delegate from Iran for Inter-Regional Seminar-Cum-Workshop on the Integrated Use of Folk Media and Mass Media in Fam-



ily Planning Communication Programmes, New Delhi, UNESCO, 7-16 October 1974, 5 p.

In Iran, the Ministry of Arts and Culture, Iran Radio and Television, and the Ministry of Education have made efforts to revive and revitalize the popular folk forms of Iran. The author lists 13 kinds of folk forms and traditional meetings which once flourished in Iran. Cooperatives and cultural houses are the two institutions responsible for family planning programs in rural areas. The role of religious and village leaders in the communication of family planning ideas is briefly discussed. Activities to speed the integration of folk media with other mass media and extension work are outlined.

20-25: Gunawardana, Trelicia

*Folk theatre in family planning communication.* Prepared by delegate from Sri Lanka for Inter-Regional Seminar-Cum-Workshop on the Integrated Use of Folk Media and Mass Media in Family Planning Communication Programmes, New Delhi, UNESCO, 7-16 October 1974, 7 p.

The capabilities and limitations of folk theatre as a vehicle for family planning communication are discussed. The author suggests that an investigation into such a use of folk theatre must take into consideration 2 important aspects: 1) folk theatre is a product of the community and 2) folk theatre is structurally different from urban theatre. The comic interludes which occur between the major scenes in folk drama are considered appropriate occasions for interjecting the idea of family planning. It is necessary that information emerge naturally in the context of the performance; and this can be achieved by educating the performers and by convincing them of the importance of family planning. The author's experience in the production of a weekly population education radio program in Sri Lanka is described to illustrate these comments.

20-26: Latif, Abdul

Presentation prepared by delegate from Bangladesh for Inter-Regional Seminar-Cum-Workshop on the Integrated Use of Folk Media and Mass Media in Family Planning Communication Programmes, New Delhi, UNESCO, 7-16 October 1974, 5 p.

Widespread illiteracy in Bangladesh and the lack of technical facilities eliminate radio, television, film, and print media as effective forms of mass communication. Thus folk songs, which exist for all functions and ceremonies of rural life, are considered to have significant potential for family planning communication. The activities of a new government department called Mass Communication Through Music are briefly described. The author suggests several themes for songs based on the story of a fictional but realistic character called Rupai—a young man whose dreams of a bright future are shattered by the hunger and poverty of his 10 children.

20-27: Rahmi, Mehmoud

*National Arts Company 'puppets.'* Prepared by delegate from Egypt for Inter-Regional Seminar-Cum-Workshop on the Integrated Use of Folk Media and Mass Media in Family Planning Communication Programmes, New Delhi, UNESCO, 7-16 October 1974, 16 p.

The role of operator in Egypt's art of puppetry is discussed. The author lists 7 types of puppets, and explains the manual operation of each. The construction and manipulation of marionette puppets are described in some detail. Illustrations are included of glove, rod, and marionette puppets as well as various methods of staging puppet shows.

## Miscellaneous

20-28:

*Background information about the seminar-cum-workshop.* Prepared for Inter-Regional Seminar-Cum-Workshop on the Integrated Use of Folk Media and Mass Media in Family Planning Communication Programmes, New Delhi, UNESCO, 7-16 October 1974, 7 p. (Background paper no. 1)

UNESCO's Experts' meeting in 1972 was the first meeting held to discuss the subject of the integrated use of folk and mass media for developmental communication. Recommendations and strategies proposed at the meeting are briefly outlined, as well as the follow-up stages of the seminar/workshop. An explanation is given of the selection of Indian folk media, particularly the performing folk forms, as a basis for workshop discussion. The progressive work of the Song & Drama Division of the Indian Ministry of Information and Broadcasting is cited for its contribution in the area of communication. Information on the conference proceedings is also given.

20-29:

*Integrated use of folk media and mass media in family planning communication: UNESCO Inter-Regional Seminar-Cum-Workshop.* New Delhi, India, 7-16 October 1974, various pagings. (Consists of introductory papers)

This group of papers contains the workshop agenda, a list of participants, a background paper, and the inaugural addresses by the following officials: Col. H.V. Gupte, Director, Song and Drama Division, Ministry of Information and Broadcasting, India; I.K. Gujral, Minister for Information and Broadcasting, India; K.B. Mathur, Program Specialist, Division of Development and Application of Communication, UNESCO, Paris, France; Tevia Abrams, Program Officer, UNFPA, U.S.A.; Karan Singh, Minister for Health and Family Planning, India.

20-30:

*Workshop proceedings; recommendations; and official addresses.* Prepared for Inter-Regional Seminar-Cum-Work-

shop on the Integrated Use of Folk Media and Mass Media in Family Planning Communication Programmes, New Delhi, UNESCO, 7-16 October 1974, various pagings.

The workshop proceedings are summarized in 7 brief reports which record the main points of each conference paper and ensuing discussions among participants. Mention is made of the artistic performances and film demonstrations which complemented seminar presentations. Included also are the recommendations made by 3 study groups which dealt with the following topics: 1) the integrated use of folk and mass media in the communication of family planning messages; 2) the uses of puppetry and folk music for such communication; and 3) the uses of folk drama which depend on the spoken word. Four addresses given by officials in the concluding session of the conference complete this set of papers.

THE EAST-WEST CENTER is a national educational institution established in Hawaii by the United States Congress in 1960. Formally known as "The Center for Cultural and Technical Interchange Between East and West," the federally-funded Center is administered in cooperation with the University of Hawaii. Its mandated goal is "to promote better relations and understanding between the United States and the nations of Asia and the Pacific through cooperative study, training and research."

Each year about 1,500 men and women from the United States and more than 40 countries in the Asian/Pacific area exchange ideas and cultural insights in programs conducted by a multinational East-West Center staff dealing with problems of mutual East-West concern. Participants are supported by federal scholarships and grants, supplemented by contributions from Asian/Pacific governments, private foundations and other agencies.

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